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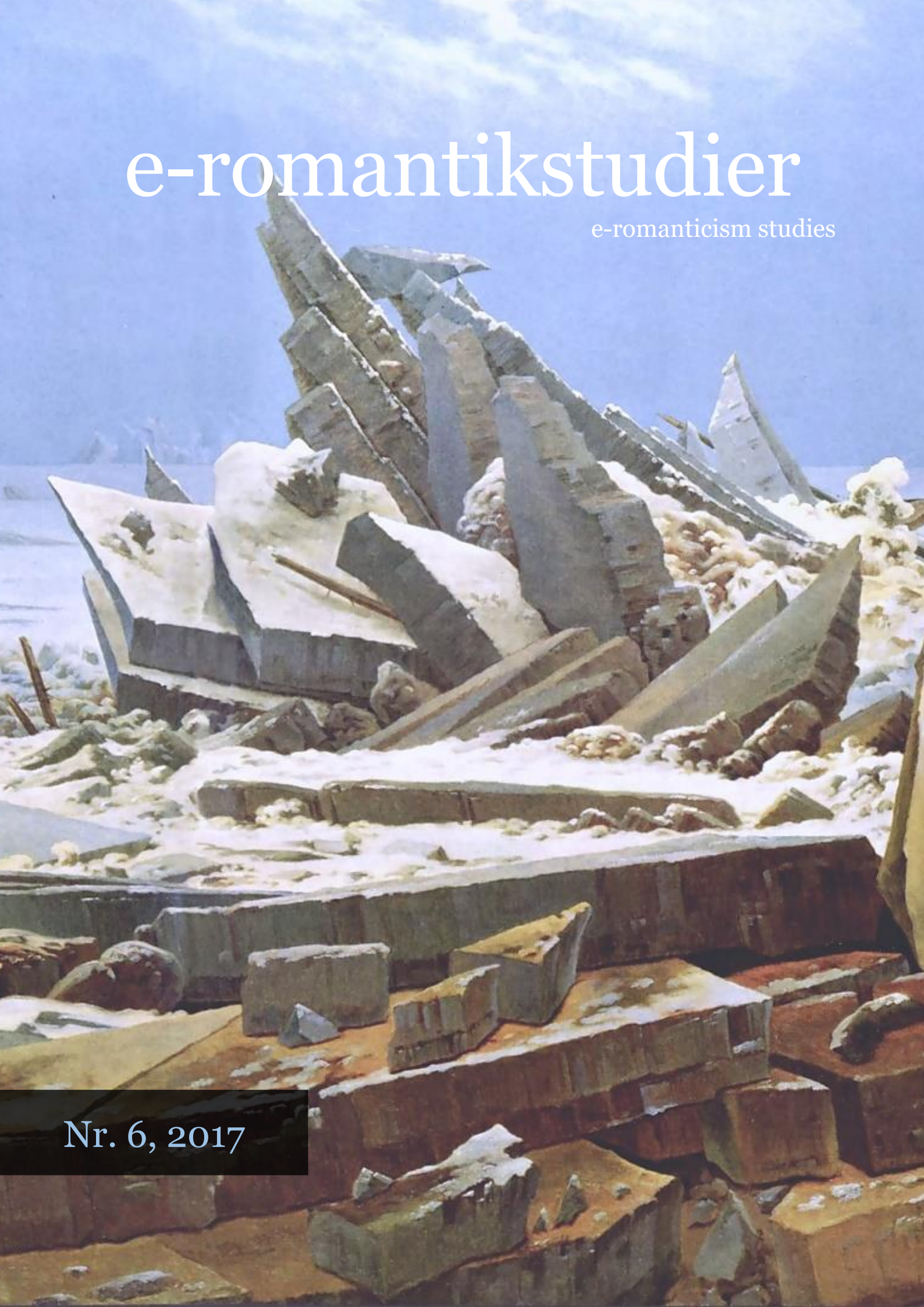

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An Analysis of the Gothic Devil's Development from Early to Late Romanticism

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This article examines the development of the Gothic devil figure from Matthew Lewis's *The Monk* (1796) to James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824). An analysis of these two devils was produced by Peter A. Schock in *The Romantic Myth of Satan* in 1989. In this, Schock discusses Lewis's and Hogg's devils as two peas in a pod, referring to them as 'tempters and embodiments of supernatural and psychological origin respectively'.[1] Schock sees Hogg's devil as a satanic figure which functions as the 'psychological projection, which Lewis had begun to explore in *The Monk*'.[2] Schock also states that Hogg's narrative presents a 'presumed Devil who is a literal Doppelganger, the exact physical likeness implying that the demonic figure is an external projection of the protagonist's criminal impulses'.[3] This article presents an analysis of the devil's change from Lewis's *The Monk* to Hogg's *Confessions of a Justified Sinner* by showing the development of the devil's ability to project human psyche as well as the Gothic refocusing on threats as originating from something inner rather than outer. That is to say, the devil moves from being an individual character, representing threats originating from the external, or outside world, to being a projection of the protagonist's mind, representing threats from his psyche, the internal world. The article specifically focuses on how this development is visible in the language applied by the devil and about the devil. It takes its starting point in two existing arguments. First, the argument proposed by Schock in 1989 that Hogg's devil is a development of Lewis's and second, a repurposing of Clive Bloom's argument from

[1] Peter A. Schock, 'The Romantic Myth of Satan. (Volumes I and II)' (PhD diss., University of Iowa, 1989), 140.
[2] Ibid., 148.
[3] Ibid., 149.

2007 that there is a 'decisive break between the gothic of *Otranto* and the psychological horror of the late nineteenth century . . . no longer does the external world threaten as much as the internal. The demands of the will become of paramount importance'.[4] In his argument, Bloom compares Walpole's *The Castle of Otranto* (1764) with Poe's 'The Fall of the House of Usher' (1839), but I argue that this development is already present in Hogg's novel. I further argue that the development is visible in the language used about, and by, the devils. Consequently, this article elaborates Schock's argument from 1989 by showing that the development he saw in the devil figure is also present in the language surrounding it, and it shows that Bloom's argument about the move from external to internal threats is also apparent in the devils' language.

Scholars, including Schock, have argued that Hogg's novel is founded on E. T. A. Hoffman's novel *Die Elixiere des Teufels* (1815). However, I have chosen to discuss Hogg's novel, as I wish to examine not only the development of the devil in British fiction, but to do this through the language used by the characters. The marked difference between the characters, apart from the one being rooted in the English School of Terror and the other in Scottish Gothic, is that Lewis's devil remains a separate character throughout the story, whereas Hogg's includes psychological elements of the doppelgänger and split personality. I have chosen these particular figures, because one is an elaboration of the other. Additionally, I want to prove that the change Bloom noticed takes place earlier, and within British fiction.

As this article discusses a possible new development in the Gothic devil, it is necessary to first, briefly, account for his prior development in romanticism. The romantic devil is founded in the Miltonic devil, but the figure, its symbolic value and capabilities are developed and expanded throughout the period. Broadly speaking, the

[4] Clive Bloom, ed. *Gothic Horror: A Guide for Students and Readers,* 2nd ed. (Basingstoke: Palgrave Macmillan, 2007), 3, doi:10.1007/978-1-137-07123-1.

Gothic devil is an ambitious, envious, vengeful, and sublime being, which prior to Milton's rendition, and occasionally also in romantic literature, was embellished with pagan attributes, horns, hoofs, and tail. According to Shelley, Milton's devil is not an idealisation of evil.[5] Schock (1989), however, argues that the romantics developed the Miltonic devil into exactly this. Schock further argues in his thesis, as does van Lujik in *Children of Lucifer – The Origins of Modern Religious Satanism* (2016), that the romantic devil is a symbol, be it of moral and political ideology or of political change and religion. This symbol, Rudwin argues in *The Devil in Legend and Literature* (1931) is developed with Lewis's novel, as the devil here moves from being a supplementary character to an independent one. The devil gains the role of protagonist, centring himself in midst of all the action.[6] This is a key development, as the devil can now function as protagonist.

The move that Bloom sees in 'the threats from the external world becoming something internal' ties in with Vijay Mishra's argument from 2012, that the Burkean sublime can be used in connection with Lewis's devil, who initially arouses awe and desire in his victim, because in the Gothic

> desire becomes a thing-in-itself and since desire is founded on a lack (we desire the unpresentable, the impossible), the oceanic/pleasure principle, this death instinct, becomes the goal of life.[7]

Mishra's point about desire supplements Schock's argument about the psychological projection that Lewis starts to explore and that Hogg fully develops. In both stories, desire becomes a thing-in-itself. In Lewis's story, the desire is personified through the devil's first appearance and in Hogg's the devil figure is the psychological projection of the protagonist's criminal impulses.

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[5] See Shelley's essay 'On the Devil, and Devils' (1880) for an elaboration of this argument.
[6] Maximillian Rudwin, *The Devil in Legend and Literature* (The Open Court Company, 1931), 277.
[7] Vijay Mishra, 'The Gothic Sublime' in David Punter, *A New Companion to the Gothic* (Chichester, England: Wiley-Blackwell, 2012), 292, doi:10.1002/9781444354959.
Burke's definition from 1757 that 'to make anything very terrible, obscurity seems in general to be necessary' is centred on the sublime being awe-inspiring and pleasurable, while simultaneously being terrifying because of the obscurity of the admired object, Duncan Wu, *Romanticism: An Anthology* (John Wiley & Sons, 2012), 10.

Having established how the romantic devil develops into an individual character, the main arguments connected with the romantic devil's language are presented. In 1992, Ian Duncan begins a new line of argument, namely that the devil's abilities are mirrored in the Gothic protagonist's ability to turn a phrase. Duncan argues that, '[t]his formation of a "Satanic" dialect of power, whereby he who most pretends to power turns out to be most powerless, will be an important legacy from Walpole to that branch of Gothic concerned with the typology of power and sexuality'.[8] With Duncan's elaboration, the protagonist's language becomes paramount. Duncan's argument is expanded by Fred Parker (2006), who argues that Lucifer himself is given a voice in Byron's *Cain* (1822). Here, the devil appears in person and speaks for himself.[9] Consequently, the devil's own language becomes essential. Parker argues that with *Cain*, the role of the devil is further developed as the poem indicates the devil to be a psychological projection of human (Byron's own) unhappiness.[10] This argument is supported by Crawford Gribben, who, in *The Lure of the Dark Side* (2014), states that 'looking past the contents to the form of the memoir, it becomes obvious that Gil Martin's influence is actually pervasive in the text. The demonic influence on the narrative is evident in its use of purposely slippery language and subtle reversions of biblical allusions'.[11] Van Lujik (2016) elaborates this argument, stating that it is not only the language spoken by the devil that is important, but also the language used to describe him. Van Lujik argues that the language used to describe Satan is key to his allegorical function, as the word choices create links between Satan and the political oppressors on Earth. According to van Lujik, 'it was this assignment of roles that enabled Satan to display his new face as the noble champion of freedom against "despotic power"

[8] Ian Duncan, *Modern Romance and Transformations of the Novel* (Cambridge University Press, 1992), 31, doi: 10.1017/CBO9780511627514.002.
[9] Fred Parker, 'Between Satan and Mephistopheles: Byron and the Devil', *The Cambridge Quarterly*, vol. 35, no. 1 (2006): 3, https://doi.org/10.1093/camqtly/bfj001.
[10] Ibid., 15.
[11] Crawford Gribben, 'James Hogg and the Demonology of Scottish Writing', in Partridge and Christianson, ed., *The Lure of the Dark Side - Satan and Western Demonology in Popular Culture* (Taylor and Francis, 2014), 177–178, doi:10.4324/9781315711058.

and "unexpostulating authority" '.[12] Though van Lujik uses his argument in connection with Satan as representative of the champion of freedom from political oppression, I argue that his argument also functions in connection with the devil as allegory for external and internal threats.

An analysis of the language used to describe the devils' appearance conveys the connection between the devil's abilities and the language used about him. Beginning with *The Monk,* Lewis's devil appears three times. On the first entry, the devil surprises Ambrosio as he appears in all his prelapsarian glory as seraph:

> . . . and He beheld a Figure more beautiful, than Fancy's pencil ever drew. It was a Youth seemingly scarce eighteen, the perfection of whose form and face was unrivalled. He was perfectly naked: A bright Star sparkled upon his fore-head; Two crimson wings extended themselves from his shoulders; and his silken locks were confined by a band of many-coloured fires, which played round his head, formed themselves into a variety of figures, and shone with a brilliance far surpassing that of precious Stones. Circlets of Diamonds were fastened round his arms and ankles, and in his right hand He bore a silver branch, imitating Myrtle.[13]

In this first summoning, the devil is referred to as Lucifer and *the fallen angel*. He appears as an external tempter, an actual devil who surprises Ambrosio by appearing beautiful rather than demonic. He radiates beauty, wealth, power, and excess. His youthfulness grants him a level of innocence and makes him appear less awesome and manipulative. In addition, he presents himself naked. This implies a level of vulnerability as the devil appears exposed and defenceless compared with Ambrosio, which suggests that the devil has indeed understood his victim, who is driven by lust and desire. This is where Schock sees Lewis explore the psychological projection, as the devil becomes a projection of Ambrosio's desire. The lust that makes Ambrosio act also exemplifies Mishra's point about desire becoming a thing-in-itself, as this lust literally shows itself in the form of the devil. This desire, which initially lures Ambrosio into the devil's hands, is also

[12] Ruben van Luijk, *Children of Lucifer*: *The Origins of Modern Religious Satanism* (Oxford, Oxford University Press, 2016), 22, doi:10.1093/acprof:oso/9780190275105.001.0001.
[13] M. G. Lewis, Howard Anderson, and Emma McEvoy, *The Monk*, Oxford World's Classics (Oxford, Oxford University Press, 2008), 276–77.

what becomes his goal of life. The lust takes over and Ambrosio continuously commits graver crimes in his attempt to fulfil this desire. The devil's appearance as a bejewelled, naked youth further indicates that Ambrosio has the upper hand in his dealings with him. It makes the devil appear submissive and he embodies temptation. This exemplifies Duncan's 'Satanic dialect of power'-theory, as Ambrosio pretends to have the power, yet turns out to be powerless. This perception of power does not continue with the devil's second entry, in which Lucifer is referred to repeatedly as *He* and *Dæmon*. The devil now embodies the supernatural as he is the spitting image of the postlapsarian Lucifer, Satan, as he awakes in the lake of fire in Book 1 of *Paradise Lost*.[14] This adversary aligns himself with Shelley's description of the devil, looking cunning, deceitful, powerful, dark, and enormous. He is wrapped in serpents, which is another reference to Lucifer's doom in Milton's epic where God as punishment ensures the transfiguration of Satan and his followers into serpents in Book 10.[15] However, as Lewis's devil is presented as Master of the serpents, he is given a control which Milton's Satan never possessed. Hence, the devil in his second appearance is not controllable. *He* controls, orders, and commands.

> His blasted limbs still bore marks of the almighty's thunder: A swarthy darkness spread itself over his gigantic form: His hands and feet were armed with long Talons: Fury glared in his eyes, which might have struck the bravest heart with terror: Over his huge shoulders waved two enormous sable wings; and his hair was supplied by living snakes, which twined themselves round his brows with frightful hissings. In one hand He held a roll of parchment, and in the other and iron pen.[16]

[14] 'Forthwith upright he rears from off the Pool / His mighty Stature; on each hand the flames / Drivn backward slope thir pointing spires, and rowld / In billows, leave i'th' midst a horrid Vale. / Then with expanded wings he stears his flight / Aloft, incumbent on the dusky Air'. John Milton and Barbara Kiefer Lewalski, *Paradise Lost* (Malden, MA: Blackwell Publishing, 2007), 18.
[15] '. . . till supplanted down he fell / A monstrous Serpent on his Belly prone, / Reluctant, but in vaine, a greater power / Now rul'd him, punisht in the shape he sin'd, / According to his doom: he would have spoke, / But hiss for hiss returnd with forked tongue / To forked tongue, for now were all transform'd / Alike, to Serpents . . .'. Ibid., 266.
[16] Lewis, Anderson, and McEvoy, *The Monk*, 433.

This description shows Lewis's devil as the embodiment of Shelley's reading of the Miltonic devil: sublime and vengeful.[17] It also grants him gloomy, mysterious, and grotesque aspects as he appears to Ambrosio in a room below ground – a cave – and he speaks an unfamiliar language to Ambrosio, thus keeping himself secret. Van Lujik's argument that the language used to describe the devil is key to his allegorical function thus works in this example, as the language which initially presented the devil as a beautiful tempter – the allegorical desire – develops into a language showing him to be a powerful and controlling entity – the allegorical consequence.

Turning to *The Private Memoirs and Confessions of a Justified Sinner,* the devil is given a human form and name: Gil Martin. Hogg's devil is tied to his chameleonic capabilities, and as a result, he has many different appearances. When described as his own character, Gil is depicted as something oriental, yet familiar. He is gentlemanly, looks quite ordinary apart from the fact that he wears a '[g]reen Circassian hunting coat and turban' and can vanish in a moment.[18] Gil appears as something familiar and approachable as he looks quite ordinary, yet gentlemanly. He appeals to Robert, who views his gentlemanly appearance as approachable. Additionally, Gil wears an exotic outfit: the turban and the Circassian coat come to represent the unfamiliar and desirable. The choice of 'hunting' coat even indicates Gil being the hunter. Because he appears both familiar and exotic, he comes to represent something known, yet desirable, something worth pursuing. The language used to describe Gil in this initial presentation, also ties in with his allegorical function as Gil in his 'green hunting coat' becomes the allegorical hunter.

Hogg's desirable appearance additionally ties in with Mishra's argument about desire becoming the goal of life, as it is exactly that, which Gil presents to Robert – himself as desire embodied, the desire,

[17] Percy Bysshe Shelley, 'On the Devil, and Devils' in Percy Bysshe Shelley, *The Prose Works of Percy Bysshe Shelley* (Reeves and Turner, 1880), 389.
[18] James Hogg and Ian Duncan, *The Private Memoirs and Confessions of a Justified Sinner*, Oxford World's Classics (Oxford, Oxford University Press, 2008), 166.

which ultimately becomes Robert's life. This close connection between the characters continues in the description of Gil. Gil is described through Robert's experience of him, looking devilish and haunting like a shadow:

> But the next day, and every succeeding one, the same devilish-looking youth attended him as constantly as his shadow; was always in his way as with intention to impede him, and ever and anon his deep and malignant eye met those of his elder brother with a glance so fierce that it sometimes startled him.[19]

This language sees Gil as the hunter – he is the constant shadow, the constant impediment, while simultaneously remaining the approachable, though slightly disturbing, 'youth'. The fact that Gil is described through Robert's experience of him also ties in with Duncan's argument about the connection between the protagonist's language and the devil's capabilities. The manner in which Robert describes Gil shows his capabilities. Robert's experience of Gil in the excerpt above shows Gil's manipulative and deceptive skill. As Gil is tied so closely together with the protagonist's appearance, it is indicated that he is in fact something internal. Gil appears the embodiment of the psychological, as if Robert's criminal desires are actually elaborated through the devil-figure. Gil's final appearance is also mediated through Robert:

> May no eye destined to reflect the beauties of the New Jerusalem inward upon the beatific soul, behold such as sight as mine beheld! My immortal spirit, blood, and bones, were all withered away at the blasting sight; and I arose and withdrew, with groanings which the pangs of death shall never wring from me.[20]

Gil evolves into something so horrible, terrifying, and ugly that it almost kills Robert to look at him. Gil invokes 'spirit and bone-withering'-horror and screams so terrible that not even those uttered in the fear and pain connected with immediate death can match them. This example shows Duncan's 'Satanic dialect of power'-theory, the feelings which Gil now invokes in Robert show that Robert has lost all power – that he was in fact powerless all along. The language, which initially showed Gil as something familiar and desirable, has

[19] Ibid., 20.
[20] Ibid., 175.

come to describe him as the embodiment of horror. Indeed the language has escaped Gil. The initial description depicts Gil's features and clothes, but this final one does not describe his looks or features, it only describes Robert's reaction to seeing him. To Robert, Gil has lost his obscurity and his chameleonic abilities as he shows himself, and Robert moves from awe and terror, to immediate threat and horror.[21] The break in the Gothic that Bloom argues happens between *Otranto* and *The House of Usher* is thus already present here, and is visible in the language used about the devil.

Turning now to the language applied by the devils, in both cases, this shows their qualities and capabilities, but it also exemplifies the development from the one character to the other. The devils use similar rhetorical devices, but Hogg's devil shows a more refined style than Lewis's. Both devils rely on reasoning but where Lewis's devil repurposes the reasoning as mock-logic, Hogg's devil takes his starting point in Robert's own failed logic and righteousness. Hogg's devil tempts by pushing the already existing argumentation in the direction of crime. Lewis's devil, on the other hand, initially only communicates with Mathilda through a language unintelligible to the monk. This is a ploy at the monk's pride, as the devil shows submission to Mathilda, thus indicating himself to be a controllable force. Moreover, it indicates him being inferior to the monk. On the second entry, like in Byron's *Cain*, the devil gains a voice and uses this to tempt Ambrosio:

> Chastisement? Was Purgatory meant for guilt like yours? Hope you that your offences shall be bought off by prayers of superstitious dotards and droning Monks? Ambrosio, be wise! Mine you must be: You are doomed to flames, but may shun them for the present. Sign this parchment: I will bear you from hence, and you may pass your remaining years in bliss and liberty. Enjoy your existence: Indulge in every pleasure to which appetite may lead you: But

[21] Miles recaps Radcliffe's own distinction between terror and horror from 1896, explaining that 'explicit representation of threat induces horror, whereas terror depends on obscurity. The difference turns on materiality. Terror is an affair of the mind, of the imagination; when the threat takes a concrete shape, it induces horror or disgust', Robert Miles, 'Ann Radcliffe and Matthew Lewis', in Punter, *A New Companion to the* Gothic (Wiley-Blackwell 2012), 93, doi:10.1002/9781444354959.

> from the moment that it quits your body, remember that your soul belongs to me, and that I will not be defrauded of my right.[22]

This is the devil's final attempt to persuade Ambrosio to sign over his soul, which Ambrosio refuses. The argument is constructed to resemble logic, without it being logical; it is a kind of mock-logic. The proposed agreement is based on the devil's ridiculing of Ambrosio's logical thinking – that Purgatory is in fact meant for sinners like him, and that his religious brothers may eventually save him from there. The devil presents this ridicule as logic to Ambrosio, who is almost convinced. The devil also implores Ambrosio to 'be wise', that is to say accept his argument as truth, accept the folly of the religious rules, and accept that only the devil offers redemption. His argument is structured in two parts: ridicule and lure. The first is full of nouns with negative connotations: 'purgatory', 'guilt', 'offences', 'dotards', and 'flames'. These incite a desperate, gloomy and static feeling of all being (permanently) lost, much as one would expect Hell to be described. The subsequent lure commences in the same sentence where the ridicule leaves off 'but you may shun them for the present'. This argument is constructed with a simple if-then structure: if Ambrosio signs the document, then the devil will save him; and if he lives his life, then he must forego his soul when he dies. The lure is full of verbs with positive connotations – 'bear', 'pass', 'enjoy', and 'indulge' – which create a happy, active feeling of being free, dynamic, and saved, much as one would expect Heaven to be described. The devil's language depicts him both as tempter but also as the embodiment of the supernatural, as he proclaims that he can literally carry Ambrosio away from his troubles. The mock-logic that the devil applies is thus that he reverses the images of Heaven and Hell using connotations usually associated with Hell to argue against Heaven and vice versa. This is the strategy which Gribben refers to as 'subtle reversions of biblical allusions'.[23] The third entry shows the devil as the ultimate deceiver and crux of all evil. Fearing for his life, Ambrosio signs over his soul

[22] Lewis, Anderson, and McEvoy, *The Monk*, 434.
[23] Gribben, 'James Hogg and the Demonology of Scottish Writing', 177-78.

to a now voiced Satan, who declares his motivation to initially be Ambrosio's vanity, though he has been further motivated by Ambrosio's attempt of deception:

> 'Know, vain Man! That I long have marked you for my prey: . . . Hear, hear, Ambrosio! Had you resisted me on minute longer, you had saved your body and soul. The guards whom you heard at your prison-door, came to signify your pardon. But I had already triumphed: My plots had already succeeded. Scarcely could I propose crimes so quick as you performed them. You are mine, and Heaven itself cannot rescue you from my power. Hope not that your penitence will make void our contract. Here is your bond signed with your blood; You have given up your claim to mercy, and nothing can restore you to the rights which you have foolishly resigned. Believe you, that your secret thoughts escaped me? No, no, I read them all! You trusted that you should still have time for repentance. I saw your artifice, knew its falsity, and rejoiced in deceiving the deceiver! You are mine beyond reprieve: I burn to possess my right, and alive you quit not these mountains'.[24]

The devil's imperatives, 'know, vain Man!', '[h]ear, hear, Ambrosio!' and '[b]elieve you' indicate that he is in control and that he indeed has been all along. His language is filled with predeterminations and absolutes, '[s]carcely could I propose crimes so quick as you performed them. You are mine, and Heaven itself cannot rescue you from my power'. These too reveal the devil's control as the master-manipulator. This exemplifies Duncan's 'Satanic dialect of power'-theory, as Ambrosio, who pretended to have the most power, turns out to be powerless.[25]

Satan fills his speech with rhetorical questions, as he both reads Ambrosio's mind and answers his questions as they are formed, but also as he gloats and relishes in his own triumph. The majority of words are verbs, which ties in with Satan's gloating and triumphing demeanour in this final entry, yet he does use a few describing adjectives and adverbs, 'secret', 'foolishly', and 'falsity' which effectively sum up his own capabilities (and flaws), as well as his victim's erroneous ploy. Satan, in his own battle with God, was guilty of these same trespasses, namely of foolishly planning secret falsities and thus undermining the opponent. Ambrosio, in his vanity, has undermined Satan, and Satan, who this time comes out the winner, revels in his

[24] Lewis, Anderson, and McEvoy, *The Monk*, 440-41.
[25] Duncan, *Modern Romance and Transformations of the Novel*, 31.

victory. The devil's final speech signifies the end to the story as the devil's voice is the last to be heard, 'dare you still implore the Eternal's mercy? Would you feign penitence, and again act an Hypocrite's part? Villain, resign your hopes of pardon. Thus I secure my prey!'[26] The devil's language depicts him as a commanding, controlling and absolute force of evil. It shows his Gothic grotesqueness, as he refers to Ambrosio's 'hidden' thoughts while mocking his attempt of keeping secrets. This, in line with Duncan's argument, also shows that Ambrosio's attempt of overpowering Satan has clarified with whom the power truly lies.

Similarly to Lewis's devil, Gil Martin commences his manipulation of Robert by addressing his pride: 'by assuming your likeness yesterday, I became acquainted with your character, and was no less astonished at the profundity and range of your thoughts, than at the heroic magnanimity with which these were combined'.[27] Gil uses positive connotations in his description of Robert's thought process, depicting it as both profound and heroic. Referring to Robert's thoughts as heroic seems excessive, but Robert, who is lulled by vanity and pride, blindly accepts the flattery. Gil also begins by assuming Robert's likeness, indicating him as something internal. When asked about his parentage, Gil takes his starting point in Robert's pre-existing misperception:

> 'I have no parents save one, whom I do not acknowledge,' said he proudly; 'therefore, pray drop that subject, for it is a disagreeable one. I am a being of a very peculiar temper, for though I have servants and subjects more than I can number, yet, to gratify a certain whim, I have left them, and retired to this city, and for all the society it contains, you see I have attached myself only to you. This is a secret, and I tell it you only in friendship, therefore pray let it remain one, and say not another word about the matter'.[28]

Note in this excerpt that Gil does not refer to himself as 'man' or 'human' rather he refers to himself as 'a being'. This being has subjects and servants, and Robert accordingly interprets Gil as being the Russian Czar. Still, this *being* is more prudently interpreted as the embodiment of Robert's psyche. The adverb 'only' implies

[26] Lewis, Anderson, and McEvoy, *The Monk*, 441.
[27] Hogg and Duncan, *The Private Memoirs and Confessions of a Justified Sinner*, 95.
[28] Ibid., 99.

that Gil is exclusive to Robert. First as he states that he has attached himself 'only to you' and secondly as he stresses that Robert is given this information 'only in friendship'. That is to say, Gil plays on the exclusiveness, the idea that Robert has been chosen (which ties in with Robert being of the Elect) and on Robert's solitude, presenting himself as a friend to one who has never had one. The speech is influenced by a certain vagueness as Gil uses words with more or less neutral connotations such as 'disagreeable', 'peculiar', 'gratify', and 'whim'. This is what Gribben refers to as 'purposefully slippery language'.[29] By being particularly vague, Gil feeds Robert's misperception. The word 'pray', used in the beginning and end of his plea, places responsibility on Robert. He now has to protect Gil and his secret because Gil has asked him to. Gil simultaneously implies the topic to be irrelevant and a nuisance for him to discuss, indicating that his parentage embarrasses him, though he – proudly – has rejected his parent himself. This turn of phrase plays on Robert's own parentage and the action of *proudly* stating that he has chosen not to acknowledge his parent plants the idea in Robert that he too might be able to reject rather than just being rejected. Robert himself acknowledges that Gil's power over him is founded in his reasoning, i.e. his logic and his eloquence, 'I was obliged to admit the force of his reasoning; for though I cannot from memory repeat his words, his eloquence was of that overpowering nature'.[30] This proves that Gil's abilities as tempter lie in his speech. The full extent of Gil's eloquence becomes apparent in his final speech, where he invites Robert to commit joined suicide

> I have attached myself to your wayward fortune . . . and it has been my ruin as well as thine. Ungrateful as you are, I cannot give you up to be devoured; but this is a life that it is impossible to brook longer. Since our hopes are blasted in this world, and all our schemes of grandeur overthrown; and since our everlasting destiny is settled by a decree which no act of ours can invalidate, let us fall by our own hands, or by the hands of each other; die like heroes, and, throwing off this frame of dross and corruption, mingle with the pure ethereal essence of existence, from which we derived our being.[31]

[29] Gribben, 'James Hogg and the Demonology of Scottish Writing', 177–78.
[30] Hogg and Duncan, *The Private Memoirs and Confessions of a Justified Sinner*, 102.
[31] Ibid., 174.

Gil starts by blaming his fate on Robert as he declares Robert the past and present leader, to follow Duncan's argument, Gil presents Robert as the one who pretended to have the power, and so Gil comes off as the truly powerful one. He then presents himself as Robert's protector who cannot bear to see Robert punished for the crimes he has committed. The pronouns shift from *I* over *you* to *we* as Gil pledges himself and Robert to the doomed duo. He structures his speech as a reversed and elaborated version of Lewis's devil's if-then lure: a consequence-solution-opportunity structure. He starts by addressing the consequences they face, then moves through a solution to depicting their great opportunity. This grand finale is built up of positive connotations and alliterations, such as 'ethereal essence of existence'. The solution leading up to this is presented through the heroic phrases 'let us fall', 'die like heroes' and 'throw off this frame', which invite connotations to suicide being something valuable and valued, something desirable, easy, strong, and liberating. The language Gil applies here is educated, yet romantic. Gil has deliberately chosen his synonyms as vague as possible to keep thoughts off the horrible aspects of both their present and future. This use of language reveals Gil as a more evolved and refined devil than Lewis's. Hogg's devil thoroughly exploits the possibilities connected with a well-constructed argument and syntax. He manipulates his victim purely through words, and eventually talks him into suicide. Gil ultimately refers to their existence as 'our being', using the personal pronoun 'our', which indicates Gil in fact being the psychological projection of Robert's desires, as Schock argues.

Returning now to the initial argument posed by Schock that Hogg's devil as the manifestation of an external projection of something internal is founded in Lewis's devil, this argument is evident in the language applied about, and by, the devils, as shown above. Hogg's devil is indeed founded in Lewis's devil, which is evident both in the way they are spoken about but also in the way they speak themselves. Where Lewis's devil is presented as the beautiful fallen angel, the picture of innocence and youth, the allegorical desire, Hogg's is presented as something familiar and relatable, yet exotic and desirable, the allegorical hunter. Hogg's presentation is thus a development of Lewis's as the devil must no longer portray embodied desire in an embellished fashion, rather this embodied desire – the desire to be that exotic gentleman – must be familiar to the protagonist. The turn in description from Lewis's devil becoming the controlling demon also serves as starting point for Hogg, who presents his devil as a controlling ever-present shadow, which evolves into the ultimate embodiment of empowered horror. The language applied by the devils proves this point, as Gil's rhetoric is a refined version of the earlier devil, whose language at first presents him as something foreign and

different. His subsequent arguments have simplistic structures and his imperative-filled rhetoric is commanding more than manipulating. Hogg's devil, on the other hand, commences with a friendly language with which he addresses Robert's pride and vanity. He subtly addresses his own supernaturalism, as Robert confronts him, by referring to himself as a 'being' rather than a 'human being' and thus leaves the interpretation to Robert. Gil's rhetoric builds on the same structures and devices as Lewis's, but Gil's rhetorical abilities are elaborated and his language is vague and purposefully slippery, where Lewis's simply incorporates the manipulation in his commands. Gil makes himself an unavoidable presence in Robert's life, slowly building a bond of friendship in order to corrupt Robert's beliefs. This also shows Gil as the developed devil who uses his insight into Robert's psyche and his eloquence to sway him. This way of preying on the victim's weaknesses, not in terms of bad habits or evil desires, but in terms of mental instability shows a new turn for the devil figure. The devil is no longer something external but has become an internal force closely connected to the victim's will. Indeed, the devil need no longer be a separate character with a separate will; he can function as a projection of the victim's evil impulses. Thus, Lewis's devil lays the foundation for Gil Martin, as Gil appears a tempter and a manipulator catering to his victim's pride and vanity in a way very similar to *The Monk's* Satan. The development proposed by Shock is thus confirmed, and that same development is found in the language used by, and about, the character.

Continuing to the second foundational argument promoted by Bloom that there is a change from *Otranto* to Poe's *House of Usher*, that the threatening element moves from being external to internal, I argue, based on the analysis above, that this change can be seen within British Gothic fiction, and in earlier works than Poe's *House of Usher*. As shown, Hogg's devil is the exemplification of this development, namely that the internal world comes to present a bigger threat than the external, and that the protagonist's will, consequently, becomes paramount. Where Lewis's devil presents the external temptation and tempts his victim with elements present in the external world, i.e. a physical human being, Hogg's devil presents the internal as he not only appears in the likeness of his victim but also tempts him by preying on his psychological weaknesses. Hogg's devil addresses Robert's own belief that he is an Elect and that he has a predetermined right to judge and sentence men on behalf of God. This belief and desire to do God's bidding is not initiated by something external. The entire impulse to commit crime is instigated by the perpetrator's own psychological convictions generated in

him through years of neglect and abuse. Thus the perpetrator's will becomes paramount in Hogg's novel as it is the protagonist who projects the devil himself through his own lust and impulses. It is, so to speak, the protagonist's own will that creates and fuels the devil. This too is apparent in the devils' use of language as this moves from being commanding and clear – focused on actions, to being vague and slippery, focused on emotions. When Lewis's devil shows his true colours, he uses mock-logic to ridicule Ambrosio, he presents his lure through reversed biblical allusions and focuses on how Ambrosio has trespassed and what he must do to save himself. When Hogg's devil, on the other hand, shows his true colours, he uses a change of pronouns to blame Robert. The blame transforms into a plea for unity and joined 'salvation'. This shows that threats indeed no longer originate from something external but from something internal. Lewis's devil threatens Ambrosio with physical pain, with commands and actions that need to be taken, where Gil uses Robert's own psyche against him – he blames Robert, makes him realise that he is the sole perpetrator and then again lures him towards suicide by pretending to be a fellow sinner. In fact, Gil's final speech can be read as Robert's inner realisation and subsequent debate about pending consequences. Consequently, the language applied by the devils show this development, in British Gothic fiction, that Bloom proposes occurs from early British to late American Gothic literature.

In conclusion, the devil's change from *The Monk* to *Confessions of a Justified Sinner* involves another development for the Gothic devil. He is no longer someone that can manipulate his victim through external temptations, physical manifestations of the victim's desires, he is no longer an individual who can be transgressed against and who then can manipulate to avenge himself. Rather he has become the psychological projection of a person's (bad) impulses. He has become the external manifestation of internal desires, no longer an individual character, but a projection of another character's psyche. It is apparent that Hogg's devil is an evolved and refined version of Lewis's and this cultivation is apparent not only in the creation of a more refined psychological projection, but also in the language used about, and by, the figure. Furthermore, this development is apparent within the British Gothic already fifteen years prior to Bloom's example, making this development, at least in terms of the devil figure, an inherently Gothic change.